

JANUARY 1993

# Guide

**TO THE ARTS**



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*Elycia Kaiser and Phil  
Preston in Actors'  
Theatre of Ashland's 9th  
season smash hit Bus  
Stop. See page 4. Photo  
by Robert Jaffee.*

JANUARY 1993

# Guide

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**Front Cover:** *Composition #85*, acrylic, by Carl Jackson. See page 13.

The *Guide to the Arts* is published monthly by the KSOR Listeners Guild, 1250 Siskiyou Blvd, Ashland, OR 97520-5025, with funds from subscribers, advertisers and grants. Display advertising space is sold by the *Guild* to defray the expenses of publication and may be purchased by contacting us at (503) 552-6301.

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Oregon, West Coast Public Radio, and an affiliate of American Public Radio.

**Calendar of the Arts Broadcast**  
Items should be mailed well in advance to permit several days of announcements prior to the event.

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Unlike much of the industrialized world, the United States really has no national policy for the orderly establishment and operation of the communication, or information, industries. We'd probably have a federal fit if a foreign corporation tried to purchase one of the major television networks. We insist that American citizens own the majority interest in companies which hold broadcasting licenses although we apply no such requirement to cable networks. About the only effort the federal government really has devoted to communication policy has been in the field of children's television and public broadcasting. And, truth be told, children's programming has only commanded national attention because it is such a popular appeal issue and even at that probably wouldn't have demanded much regard these past twenty years but for the hecktoring of Peggy Charren of Action for Children's Television (ACT).

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*Apart from the efforts by Presidents Nixon and Reagan to eliminate all federal support for public broadcasting, the federal government has been a positive force.*

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Yes, public broadcasting is about the federal government's sole consistent exercise in grappling with the policy questions regarding information systems which benefit a democratic republic like our own. It's easy to criticize Congress and the federal government but, the fact is, that its record on public broadcasting is really rather good. Apart from the efforts by Presidents Nixon and Reagan to eliminate all federal support for public broadcasting, the federal government has been a positive force.

Congress, in particular, has been extremely supportive. Jim Sours, who was president of Southern Oregon State

# The Federal Role Part II

College when I came here, likes to say that building public radio was one of the most important and successful decisions he made during his presidency. I imagine the federal government might take a similar view—public broadcasting is probably one of the most effective programs which emerged from Lyndon Johnson's Great Society. In matters of culture, history, information and public affairs, public broadcasting has helped create a better-informed society.

It's only in the area of finance that this record of accomplishment grows murky. From the very outset the federal government resisted proposals from the Ford and Carnegie Foundations that a dedicated financing mechanism be created to pay for public broadcasting. Instead, public broadcasting was launched with a direct annual federal appropriation and public contributions. Over most of our history this method has worked acceptably well. As federal support failed to keep pace with inflation, stations began to emphasize their private funding opportunities from businesses, and program underwriting increased as a result. In fact, about ten years ago, facing the dilemma of shrinking federal financing for public broadcasting, a federal commission, the Temporary Commission of Alternative Financing for Public Broadcasting, actually recommended enhancing program underwriting activities in order to relieve the need for raising federal support to deal with the public broadcasting system's growing fiscal problems.

The problem is that the members of Congress are, just like you, listeners and

viewers, and they sometimes didn't like the expanded underwriting announcements which were inevitable as a result of increased corporate support. They also grew to really loathe on-air marathons. It's awkward for them because, as federal representatives, they need to conserve federal funds, but as listeners they really don't like the consequences of that conservation. Well, anyway, here it is 1992 already. Public broadcasting is more than 25 years old and we've limped along so far, compromising the various competing and conflicting issues. Stations, listeners, Congress. Working together we've held things together.

In the recently passed Reauthorization Bill, federal support increased from \$272 million to \$292 and observers noted that public broadcasting, virtually alone among federal programs, was given a 7% increase when most federal programs were either frozen or slightly reduced. Many in public broadcasting were heartened by this action because it demonstrates the importance which Congress attaches to the service we provide.

But, here's the problem. The public broadcasting industry of 1992 is vastly different, and has infinitely more sophisticated demands placed upon it, than the system which was launched in 1967. There are hundreds of more stations in service than was originally the case, in part because the federal government stipulated that public broadcasting service should be available throughout the nation. The growth in the number of stations so far exceeds the growth in federal support that support to individual stations is falling significantly. This year, for example, the Community Service Grant we receive from those funds decreased \$43,000. Under the commonly used assumptions, the average public station can predict that its federal support will annually fall, on average, about 1% due to this type of growth. If inflation were to average 4%, that's a cumulative 5% loss every year.

Moreover, federal expectations of us have grown. For example, we are now expected to produce significant minority employment in public broadcasting, which is a problem if nobody is hiring. Congress just looks at the percentages of minority employment and thinks we're slacking off. It's a lot easier to do in an expanding industry than in a static one.

If you look at the actuarial tables there are other problems as well. The

United States is a pluralistic society and its cultural and ethnic components are increasingly more vigorous. In the twenty first century those influences are expected to become much more pronounced. Increasingly, public broadcasting is expected to provide service to citizens whose first language isn't English. Public broadcasting, for example, is expected to heighten public understanding of the social problems and tensions which produced the Los Angeles riots and thereby help prevent recurrences. And public broadcasting is expected to help reflect the artistic diversity of American culture. In fact, there is a de facto sum set aside within the federal appropriation which is supposed to be used to fund producers for the production of programs, as opposed to stations who need to be on the air in order to broadcast those programs.

In short, like a lot of other federal programs, new, worthwhile goals were added to the program's original ones along the way but the money to fund them really wasn't. So listeners and businesses picked up the difference. But increasingly public broadcasting is hitting the ceiling of funding growth in those non-federal areas.


It's time for a major examination of federal support. It isn't possible to continue to do what our constituents, that is, congress and the public, expect with this financing mechanism. A popular topic in public broadcasting the last several years has been the expectation of implosion—the likelihood that smaller stations in rural areas will collapse and be taken over by the nearest larger station to be operated as repeaters. But if there is a single, overriding concept in federal policy, it is that communities deserve local stations. Under the current financing mechanism most observers in public broadcasting don't believe that approach can be sustained.

I don't think the federal government, and Americans who rely upon public broadcasting, really understand that this is happening. But it's our job to start telling the story while there is still time to preserve the rich color of the system

we have constructed and distinguished.



**Ronald Kramer**  
*Director of  
Broadcasting*



# THE VISION OF Michael O'Rourke

*An  
Introspective  
on  
Actors'  
Theatre  
of  
Ashland's  
First  
Ten  
Years*

By Julia Tucker

Look into the eyes of Michael O'Rourke and you know it's been a daunting decade. Usually, as you get to know someone, as the history and life issues unfold, you see the person's smile before you glimpse the underlying sadness, you hear light tones of laughter before somber hints of anger, you sense the possibility of joy before you're aware of the probability of pain. With Michael it seems to be the other way around: the sadness, anger, and pain are immediately there to see, and you must search deeply for the smile, the laughter, the joy. Like mining for gold, first you must enter a dark place.

As the Artistic Director of the Actors' Theatre, Michael has presided over 967 performances of 101 plays and he doesn't have a lot of time. Not even for this interview. Although he's exhausted and probably coming down with a cold, he is not late. Michael looks as if he lives in a lighthouse: black beard blending with shoulder length hair, well worn bluejeans, only a scratchy wool sweater over bare skin against the chill of the fall afternoon. And piercing dark eyes that have seen stormy seas. He sips orange juice fortified with Vitamin C and sits forward in his chair.

JULIA: How did the Actors' Theatre come into being?

MICHAEL: A college mate told me, "You ought to go to Ashland because there's this guy there who started the Shakespeare Festival under a tree on a hill." I had started a company at the University of Wyoming called The Poor Yorick Players. Shakespeare was big in my college years. Very big. I played King Lear when I was twenty-three. I directed and I played Laertes in *Hamlet* when I was twenty-one. So Shakespeare was big then. I sent out all these resumes to hundreds of places and the only application I got back ... the *only* one was from the Oregon Shakespeare Festival. They wanted me to come as a carpenter and I said, "Yes, of course." This was 1972 and I did many, many different jobs, including acting and assistant directing to James Edmondson and the list goes on and on. I helped start what was then called the Black Swan Projects. They were in-house shows for the Company at midnight and I directed five of those. The first one I did was in the summer of '73: *Him* by e.e.cummings... My brother committed suicide three years later. Then I dropped out of theatre. I just ... I just fell apart ... and started writing...

Bill Coyne,  
Chet Nickerson,  
Alison Grant,  
Bonnie Brown  
Talbert, and  
Michael O'Rourke  
in Kennedy's  
Children  
at Cook's  
Tavern in 1983.

Photo:  
Helga Motley



That was the biggest blow of my life, without a doubt. And I needed to find out more about myself, so I did. I washed dishes and I cooked and I wrote.

JULIA: You stayed in Ashland?

MICHAEL: And I stayed in Ashland. About three years after my brother's death I got the yen again. I can't remember the exact details, but someone at Christmastime asked me to design lights for a play called *Ebenezer*. It was in Jacksonville and they had six dimmers and twelve lights and I got paid a couple of hundred dollars. There was a lot of community theatre going on. I don't know how it happened, but I just happened to be in the right place at the right time and I was asked to design lights for *The Country Wife* in the Bowmer Theatre. Well, I'll tell you, there are a lot of people out there who would love to design at the Bowmer and I jumped at it. Lighting is one of my favorite subjects and I've studied it for many years. And that's where I met Alison Grant. Alison was in that show.

JULIA: This was a Festival production?

MICHAEL: No, it was an Oregon Theatre Wing production which Bill Cottrel directed and Geoffrey Lewis produced. Alison and I got to talking and we found out that we had similar aspirations. She was president at that time of the Medford Community Theatre and, as I came out of my depression, I felt that what I really wanted to do was to have more control of my destiny, more control over what I did in the theatre. I'd worked for many different companies. I had done some independent productions and decided that if I

was going to get back into it, I didn't want to be at the mercy of phone calls from other people. I didn't want to be hired—I wanted to have control.

JULIA: So what happened?

MICHAEL: So Alison and I talked for about six months about setting up a company. We didn't have a clue. We had a lot of ideas, but we had no structure—except our idealism, our vision, our ambition, our energy. I had noticed in my life experience and those experiences of fellow artists (and I'm not just talking about theatre) that we were not taken seriously in the context of this culture. We were outsiders; we were mavericks; we were living in existential outposts; we were outside of what was going on. The work wasn't taken seriously enough to pay us, for one thing. So I was determined in the bylaws, in the foundation, the cornerstone, that we would have a clause that made us politically relevant. Within our mission statement we are set up to not only produce community theatre, but to work for the defense of civil and human liberties.

JULIA: Your first production was the *Nuclear Free Show*. That certainly had a lot of political relevance!

MICHAEL: Yes. It was a solidarity move on the part of the artists saying "Let's stop this nuclear nonsense!" And one of the ways we can take that into our own hands is to see Ashland as a nuclear free zone: keep it out of here. I wanted to say no. And I got about 150 artists, actors, and performers to say no with me. And then the free zone initiative passed in 1982.

JULIA: During the ten years that fol-

lowed, what are some of the struggles and setbacks you've had?

MICHAEL: In the very beginning, when we'd go out seeking donations, businesses refused us, saying, "We already have a theatre in town. What do we need another one for?" Fundraising was next to zero and the theatre didn't have a home. We performed in the American Legion Hall, Cook's Tavern, homes, schools, wherever...

JULIA: What did you pray for?

MICHAEL: Personal strength — not to engage in a vicious fight. I used a lot of willpower not to fight back and from the pain I've learned a great deal.

JULIA: Where do you get your strength? What keeps you going?

MICHAEL: Well, sometimes I don't know. I believe in The Great Spirit. I also believe that I will be given what I need in the moment I need it. I sometimes feel that I am a facilitator of what is being given to me and it's my job to get out of the way. I have done that with varying degrees of success. The strength comes from the desire to please The Great Spirit. That is one of the strongest drives I have.

JULIA: What about your son?

MICHAEL: My son ... Toby. When I found out I had a son it touched a depth in me in a way that I had never anticipated it could be touched. It was as though The Great Spirit was saying "yes" to me in a most profound and joyful manner. A couple of weeks ago I picked him up from preschool and he took off upstairs and ended up in this lecture hall with about 150 seats. So I go "All right, it's time for your lesson!" and I went down to the blackboard and wrote:

$$E=mc^2$$

Then I turned around and said, "Now, class, what does this mean?" And Toby threw out his arms and shouted, "I love you!"

JULIA: Toby's theory of relativity!

MICHAEL: Yes. You know as well as I, that had you and I sat down to write a scene for a movie, or a novel, or a play—had we spent the rest of our lives, never would we have set up a scene like that! That's what I mean about the depth. I'd love to spend more time with him. In the context of The Great Spirit, I want to be the best father I can possibly be. As a legacy I would like to hand him cleaner air, a cleaner environment, more wilderness, respect for the earth, and a sense of global community.

JULIA: You're doing *Black Elk Speaks* now and that will do much for the community in terms of respect for the earth, the wilderness, The Great Spirit.

MICHAEL: Yes. It's a deliberate choice on my part. One, I want to give back to the Native Americans a big thank you for all the gifts they've given me through the books, through the spiritual teachings of the Elders. They've been a very strong foundation for me. Two, it's a strong cry of outrage about the treatment of Native Americans, even today. You know what I want to see? I really want to see this whole idea of "us" and "them" go right out the window.

JULIA: What else do you want to see? What kinds of audiences? You bring a play to an audience. What should an ideal audience bring to a play?

MICHAEL: Alertness. Excitement. Support. Respect. They should be challengers. Challengers in the sense of, "Let's make sure this is the best work you can do." I'd like to have a lot more letters from people. Thought-provoking letters.

JULIA: What do you want to have happen in the next ten years? Where is this theatre headed?

MICHAEL: I see three theatres: one outdoor, one a black box, and the Minshall, which we're in the process of trying to buy.

JULIA: So now you're fundraising and...

MICHAEL: Wait! Wait! And I would have a touring company for small, rural communities in Oregon and I'd also like to tour the cities. And schools! I really want to get into the schools more. And filmed productions of our best plays.

JULIA: And the Minshall would be your stationary theatre?

MICHAEL: Right. That would be, I think, ideal...

I turn on a lamp against the darkening day. Michael's eyes shine with energy and promise as he projects future images onto the inner screen of his imagination. At this moment, Michael brings to mind the words of playwright/author Albert Camus: "In the midst of Winter I finally learned that there was in me an invincible Summer."

*Julia Tucker is a writer-director for film and video who lives and works in Ashland. Recently, she completed a feature-length screenplay scheduled for production in Southern Oregon.*

A PHOTO  
ESSAY OF  
**ACTORS' THEATRE  
OF ASHLAND**

*First  
Ten  
Years*

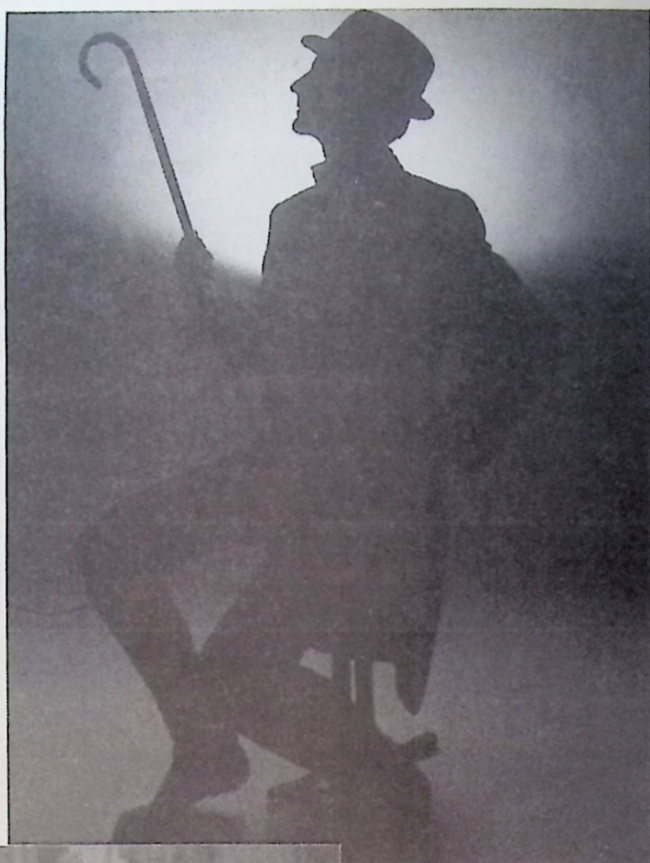


*Michael Doanne  
starred in The  
Elephant Man in  
April, 1986. Michael  
O'Rourke directed.  
Photo: Bill McClain*



*Leona Mitchell played over 35 performances of Leona  
Sings Judy, her one-woman tribute to the music of  
Garland, October 1989–January 1991. Directed by  
Michael O'Rourke. Photo: James O. Mason*

*Bruce Marrs  
performed a mime  
piece in The  
Nuclear Free  
Show: Live!  
October 1982.  
Photo: Glenn  
Brownlie*



*Rick Sutton  
played the  
irrepressible  
Mr. Toad in  
Wind in the  
Willows.  
Directed by  
Alison Grant.  
Photo:  
Robert Jaffe*



# Egyptian Treasures

## Coming to Roseburg

By Marie Rasmussen

Treasures of intimacy and variety from Egypt will be exhibited in the Art Gallery at Umpqua Community College, Roseburg. Selected objects from the Sponenburgh Collection at Willamette University have been loaned to the UCC Art Gallery for the month of January.

The Sponenburgh Collection was donated to Willamette University art collection by Mark and Janeth Sponenburgh in 1990. The collection includes over two hundred artworks from various locations throughout the world. Twenty objects from Egypt will come to Roseburg. These items range in time from the Fifth Dynasty of the Old Kingdom (B.C. 2563-2423) through the New Kingdom, Saite Renaissance, Ptolemaic, Roman and Medieval periods to the founding of the Republic in 1952 A.D.

Visitors to the Gallery can see a processional relief from the Mortuary Temple of Queen Hatshepsut (1500 B.C.); a false door, part of the illusion to foil grave robbers; Coptic Egyptian weavings and other objects of art. The artistic traditions of Egypt can be colossal as in the scale of large outdoor figures for temples. The Sponenburgh Egyptian collection is small in scale, reflecting the funereal purpose of the designs. Ancient Egyptians believed the good life continued after death. They placed with their dead objects of utilitarian and artistic purpose to support this "good" life. Artists and craftsmen were gifted in many materials, including wood, stone, glass, metal,

clay and fibers from many origins. This vast gift of talent is represented in the Roseburg exhibit.

The Egyptian collection is part of the exhibition schedule in the Art Gallery that includes the art of Japan, China, Australia, Mexico, and Indonesia. Gallery hours are Monday-Friday 1-5pm or by special arrangement. Visitors to the Umpqua Community College campus can reach the Art Gallery by leaving Interstate 5 at Exit 129 and following the signs to the college. The Art Gallery is in the Whipple Fine Arts Center, the first building on the left when you reach the campus.

A special evening is planned as part of the Egyptian exhibition in the Art Gallery. On Friday, January 15, the gallery will be transformed into a Bedouin tent. A *Taste of Egypt* will be served from 6-8pm. The flavors and fragrances will mingle with a performance of the art of Middle Eastern dancing.

Middle Eastern dancer Ms. Dale Nissenson will perform in costume the Egyptian and *Danse Orientale* style. In 1991 Ms. Nissenson won the Miss America of the Belly Dance. In addition she is a member of the Eugene Belly Dance Build (MED & CA), and the Middle East Dance and Culture Association.

The fragrant flavors of the *Taste of Egypt* will include hummus, falafel, roasted sweet potatoes, beverages, and more. Everyone is invited. The admission to this event is \$5.00. Plan to give yourself an evening of dancing and art and a tiny taste of Egypt.

# Exhibit by Marlene Alt Kicks-off Rogue Gallery's Artists Who Teach and Mentor Series.

By Nancy Jo Mullen

*"We live in a time of uncertainty, in a world sometimes [seemingly] devoid of hope. I would like to instill in the viewer of this installation a sense of the magic which is at hand in the everyday object, its gesture and task."*

— Marlene Alt

**L**istening to Marlene, poking through a pile of suggestive winged forms in her studio, seeing Marlene's words on a printed page revives my hopes and assures me that magic is close when objects are manipulated and explained anew through her touch.

As the first exhibit of the Rogue Gallery's 1993 season, Marlene Alt's installation initiates a series of exhibits which will explore the work of Artists who Teach and Mentor. These exhibits are planned to span a time frame of five years, occurring within the first quarter of each calendar year in our main gallery space.

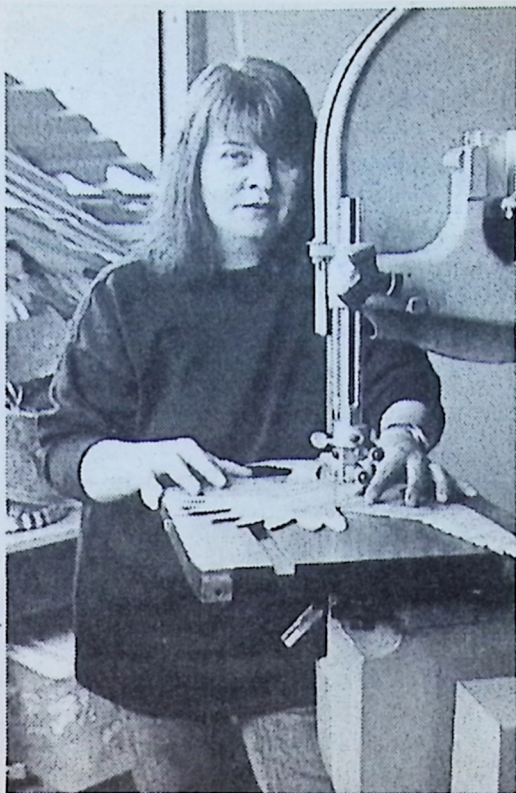
Marlene Alt was a teacher long before she knew she was a sculptor. As a North Dakota farm girl, she was a keeper of animals and a visitor in her father's workshop long before she ever thought to teach, though animals were likely her first pupils. Music was the first personal magic she acknowledged. It was music she first taught formally, and she never took a college level art class until after she was teaching music in the public schools.

That first class in art led Marlene to imagine her life in new shapes and configurations. From that first exposure forward, artmaking became the magic in Marlene's creative life.

Her return to the classroom as a student led to an apprenticeship with internationally acclaimed sculptor Alice Aycock in Alice's New York studio and the completion of an M.F.A. from the University of California, San Diego. Prior to her appointment at Southern Oregon State College, Marlene was artist in residence at Washington University, St. Louis, Missouri.

Her circuitous passage from teacher to student, to artist, to artist-teacher is traced in the animated spaces her energetic narratives imply. The cables which connect her physical pieceworks are lifelines and timelines, lines of descent or ascent, energetic punctuations which concentrate and connect worlds of found materials embedded with forgotten messages. It is Ms. Alt's intention that these materials be given new voice and extended meanings. Her cables become connectors and conduits which invigorate our sense of suspended motion, lending surprising energy to our inner imaginations as we explore the trace of Marlene Alt's own amended dialogues.

Always there is movement, movement suspended, movement explored and



*Artist Marlene Alt*

remembered. Tucked beneath the surfaces of the elements of her sculpture is the sly wink of a

Duchampian sensibility, sharp, challenging, ready to love the absurd.

"What in the World is it?" It is art that communicates; it is art to remember, to see again in the mind. It is art that won't ever find its way to a comfortable place over a sofa. Where is its place? It belongs in the world. It is of our world and a few other worlds besides. There is the imagination of the artist unmistakably in it. But the viewer is definitely an active player, too. What messages we take away are dependent upon our experiences, our viewers' imaginations. We expand and fill voids, we can choose to travel sympathetically and telepathically to the "magic that is at hand."

According to the artist, "*Speaking in Tongues* attempts to manipulate mundane materials and forms into a transcendent environment, altering the viewer's perception and awareness of the everyday world."

Exhibit dates are January 15 through February 27. Opening Reception, Friday, January 15, 5:00 until 7:00 P.M. at the Rogue Gallery, 40 South Bartlett Street, Medford.

The Rogue Valley Art Association recognizes and thanks the Oregon Arts Commission for exhibitions funding support. The Rogue Gallery is open Tuesday through Friday, 10:00 A.M. until 5:00 P.M. and Saturdays, 10:00 A.M. until 4:00 P.M. Special tours for groups and school classes may be arranged by calling 772-8118 during gallery hours. The Rogue Gallery is a fully accessible space serving the Southern Oregon Regional community.

*Nancy Jo Mullen is the Director of the Rogue Gallery.*

## Schedule of Events Associated with *Speaking in Tongues*

### Opening Reception

Friday, January 15 / 5-7 pm  
Rogue Gallery  
40 South Bartlett, Medford

### Gallery Talk & Brown Bag Lunch

Friday, January 22 / Noon  
Marlene Alt will speak  
Main Gallery

### "What in the World is It?"

Special sculpture workshop  
for young people  
Saturday, February 13 / 1-4 pm  
Students grades 2 through 6  
\$10 - all materials included  
Rogue Gallery

Jefferson Public  
Radio wishes  
to thank the  
businesses and  
individuals who  
contributed to  
the success of the  
*Twelfth Annual  
Harvest Celebration  
& Wine Tasting*



**21 OREGON  
WINERIES**

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Ashland Vineyards  
Bethel Heights Vineyards  
Bridgeview Vineyards  
Callahan Ridge Winery  
Chateau Benoit  
Davidson Winery  
Foris Vineyards Winery  
Henry Estate  
Hillcrest Vineyards  
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Kramer Vineyards  
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Willamette Egg Farms

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The Robin Lawson Duo

**TICKET DISTRIBUTION**

<i>Ashland</i>	Wine Cellar Chateaulin Selections
<i>Grants Pass</i>	Elegance
<i>Jacksonville</i>	Valley View Tasting Room
<i>Klamath Falls</i>	Inge's Cheese Haus
<i>Medford</i>	Adam's Rib & Deli.
<i>Mt. Shasta</i>	Shasta Wildlife Gallery
<i>Roseburg</i>	Cellar 100 The Sandpiper Restaurant
<i>Yreka</i>	James Place

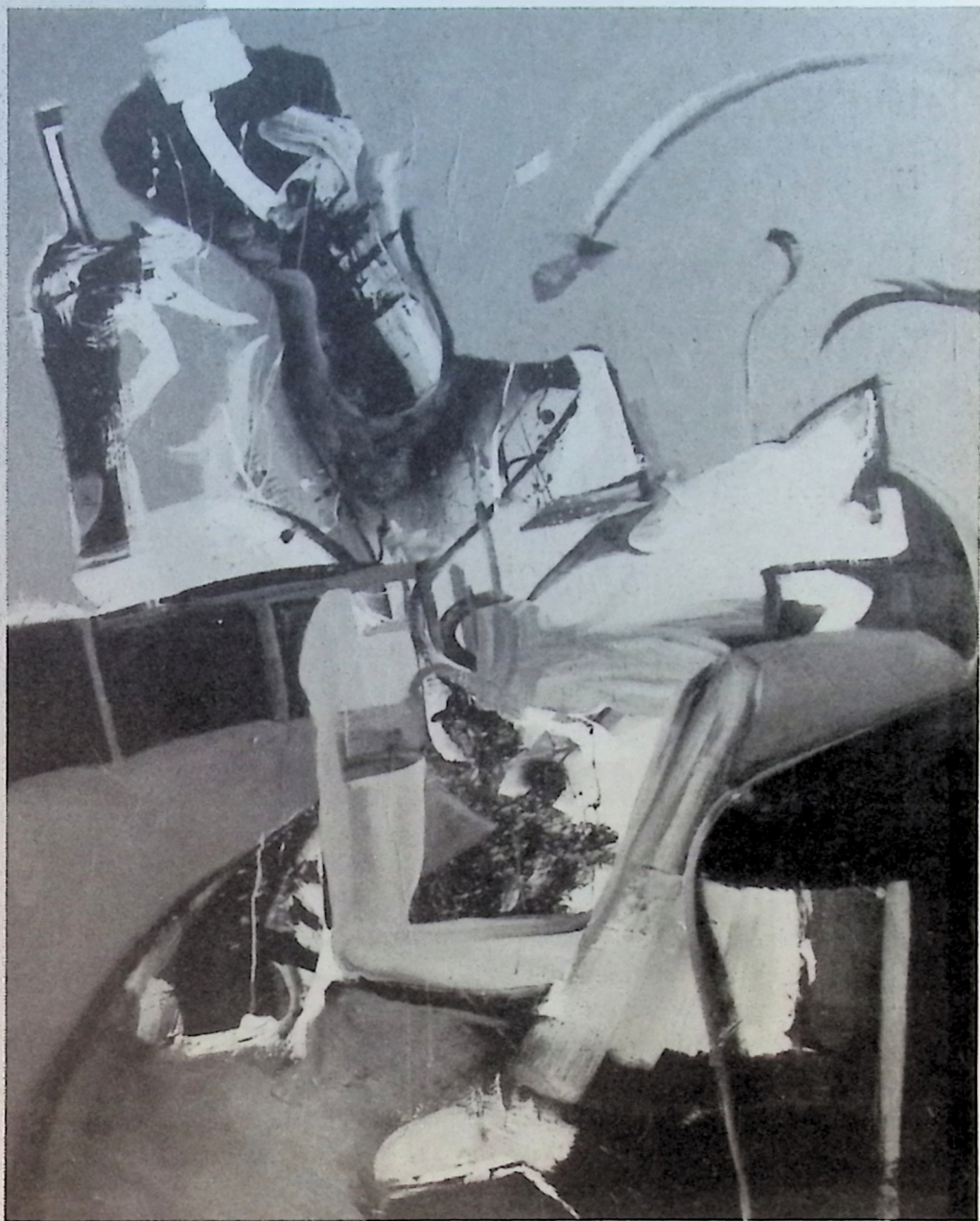
**SIGNAGE**

Sarah Cribb

**CORPORATE UNDERWRITER**

TCI Cablevision of Oregon, Inc.

*... And to our many wonderful volunteers!*



*Composition #86, acrylic, 1992,  
On The Wall Gallery*

# *Jackson's*

## FIGURATIVE DIALOGUES

*Laurie Wenzel*



*FP #7, acrylic/paper*



*FP #8\*, acrylic/paper*  
*\*cloaked soldier after Breugle*

**A**s many local gallery goers will remember, Carl Jackson's first acrylic paintings shown in the Rogue Valley were finely rendered but ambiguous and chaotic figurative works.

The large scale of these paintings, along with pleasing color and composition, easily drew the viewer in and only after several seconds of study would one begin to realize the suggested content. Though the dialogues were ambiguous, Jackson's themes were unmistakable as nightmarish conglomerations with "end game" inferences.

Jackson's most recent work is a departure from these earlier paintings. Though still employing the figure, it has become a more cohesive form and the space in which it exists is more stabilized. Some of the new paintings are reworked canvases in which Jackson has painted over large areas with solid colors in order to isolate or bring out the figure. Chaotic space still exists but there is now background and foreground and places to rest one's eyes. Thematically, Jackson's new work continues on the same track but there is a sense that the speed has been reduced, giving the viewer a chance to contemplate even the humor which is often present.

In the application of paint, Jackson relies less on his rendering skills in order to allow abstract expressions to dominate. Yet in a fortunate turn of the brush or splatter of paint he sometimes manipulates the resulting image into a hand, foot or other body part in a way that recalls classical form.

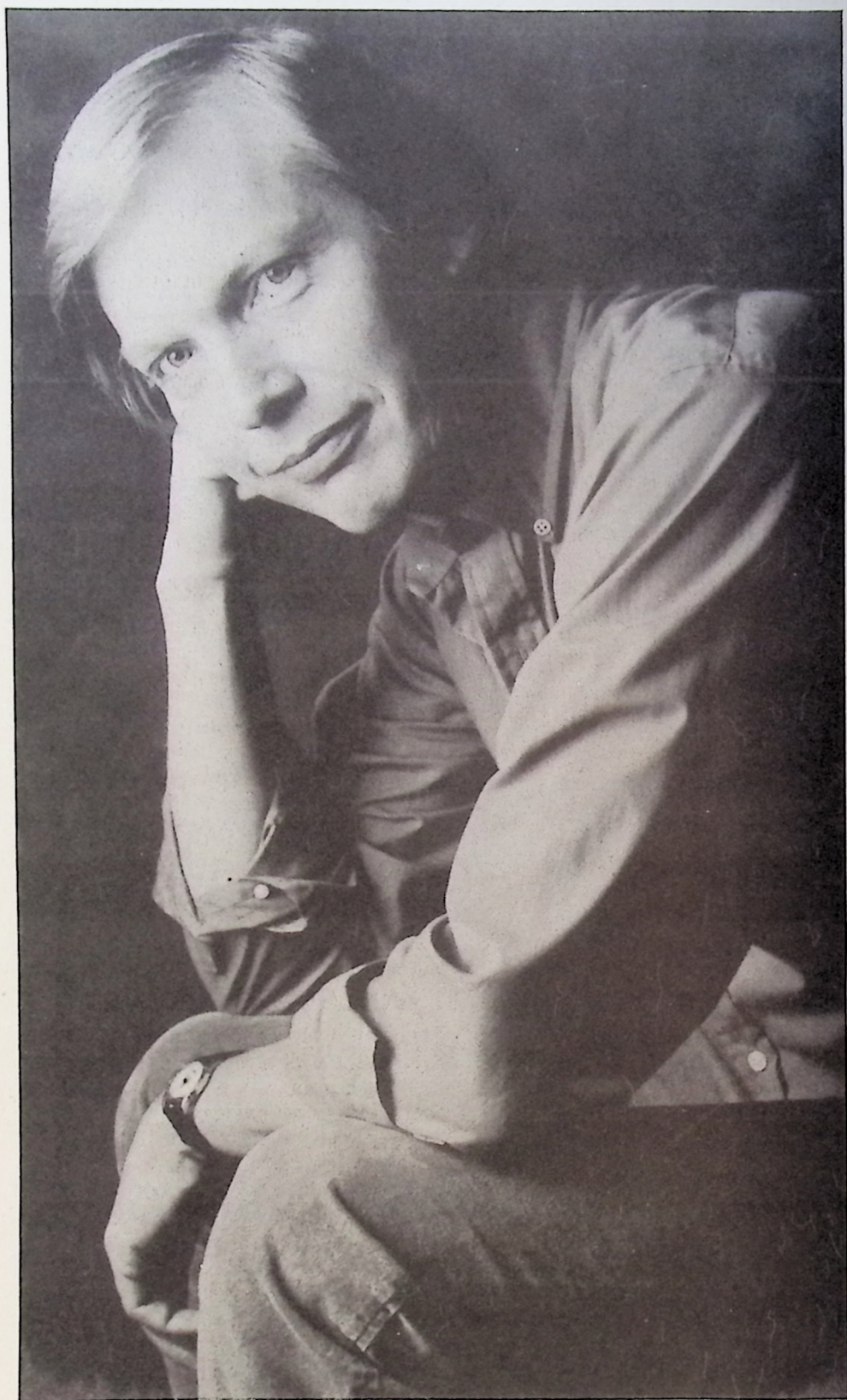
Composition #85, the image which appears on this month's *Guide* cover, is an acrylic painting of an ethereal form, presumably a female figure. Her hard edged outline, however, precludes her "other" worldliness. She is elegant, yet rueful with her disturbingly emaciated left shoulder and arm. Composition #89 captures a "lounge lizard" figure as he displays himself frontally, holding his cigarette dashing high—a cyclops with a one-track mind. Though sophisticated appearing in his manner of smoking, he diffuses his worldly image by an awkward twist of his foot. In the end, (and surely because of all the current rhetoric) one wonders if he even inhales.

Jackson admits he is still in a discovery period in his painting—"learning how to use the surface as a means of transmitting the message." The "message" deals with his vision of contemporary life and because it is clear he maintains a belief in mankind's baseness, it continues to be a message his audience may not be comfortable viewing.

Carl Jackson's work is currently on display at On The Wall Gallery in Medford and Hanson-Howard Gallery in Ashland.

*Laurie Wenzel is owner of the On The Wall Gallery and a frequent contributor to the Guide.*

# JUST THE FACTS:



# A PUBLIC RADIO PROFILE

FULL NAME: Bob Edwards  
NICKNAME: Colonel Bob  
DATE OF BIRTH: May 16, 1947  
PLACE OF BIRTH: Louisville, Kentucky  
JOB: Host, *Morning Edition*  
COLLEGE ATTENDED: University of  
Louisville; The American University  
CAR YOU DRIVE (MODEL & YEAR): You  
wouldn't want it  
MUSICAL INSTRUMENT(S) PLAYED: Radio  
(AM and FM)  
PET: 1 dog, 2 cats, 7 gerbils  
PET PEEVE: Bad copy  
STRANGEST JOB YOU'VE EVER HELD: This one  
PERSONAL HERO: Ed Bliss  
SHORT-TERM GOAL: Mortgage payments  
LONG-TERM GOAL: Talking with grand-  
children  
ACHIEVEMENT OF WHICH YOU ARE MOST  
PROUD: Putting ATC over (1974-79)  
and helping create *Morning Edition*  
(1979-present)  
ONE THING YOU DO BETTER THAN ANYONE:  
*Morning Edition*  
WHAT YOU'D DO IF YOU WON THE LOTTERY:  
Invest  
SECRET AMBITION: It's a secret  
HOT TOPIC YOU COULDN'T CARE LESS ABOUT:  
Maastricht Treaty  
PERSONAL STRENGTHS: Resistance to  
trends, fads, etc  
PERSONAL WEAKNESSES: Anything physical

## DAILY PLEASURES

BOOK YOU ARE CURRENTLY READING:  
I'll be on another one by the time  
you get this  
HOBBIES OR COLLECTIONS: Genealogy  
FOUR FAMOUS PEOPLE (LIVING OR DEAD)  
YOU'D INVITE TO A DINNER PARTY:  
Alistair Cooke, Amelia Earhart,  
Thomas Jefferson, Oscar Wilde

## FAVORITES

BOOK: "On Writing Well," by William  
Zinsser  
AUTHOR: Faulkner, Fitzgerald,  
Hemingway  
ACTOR: Peter Sellers  
FOOD: Yes  
SPORTS TO WATCH: Lots  
TIME OF THE DAY: Noon  
MUSICAL PERFORMER: Bonnie Raitt

MUSICAL RECORDING: "Night Train,"  
Oscar Peterson  
FAVORITE COMIC STRIP: Gil Thorp  
FAVORITE ITEM OF CLOTHING YOU OWN:  
High school letter sweater  
FAVORITE WAY TO "BLOW MONEY": I can't  
MAGAZINE: *Newsweek*  
MOVIE: *The Commitments*  
ACTRESS: Amy Wright  
COLOR: Green  
SPORT TO PLAY: College hoops  
TIME OF YEAR: Autumn  
COMPOSER: Ellington

## THE POLITICAL WORLD

EARLIEST POLITICAL MEMORY: Parents dis-  
cussing President Truman  
MOST SIGNIFICANT POLITICAL EVENT IN YOUR  
LIFETIME: Dallas, November 22, 1963  
STORY YOU WOULD HAVE MOST LIKED TO  
COVER: Liberation of Paris, 1945

## THE RADIO WORLD

BEST INTERVIEW YOU'VE CONDUCTED:  
Still to come  
PERSON YOU'D MOST LIKE TO INTERVIEW:  
The Pope  
FAVORITE RADIO PROGRAM:  
*Morning Edition*  
WORST RADIO GAFFE: You cannot be  
serious  
MOST MEMORABLE RADIO MOMENT:  
*Morning Edition* premiere,  
November 5, 1979  
MOST IMPORTANT RADIO INFLUENCES:  
Ed Murrow, John Starfenberger,  
Jay Kernis, Susan Stamberg

## WORLD GEOGRAPHY

FAVORITE PLACE YOU'VE VISITED: Dublin  
PLACE YOU'D WANT TO GET TO BEFORE YOU  
DIE: Europe  
PLACE YOU'D NEVER RETURN TO:  
Elizabeth, Pennsylvania  
FAVORITE VACATION DESTINATION:  
Yellowstone

*Special thanks to Rena Fischer of NPR  
member station WFCR/Amherst, who  
spawned the "Just the Facts: A Radio  
Profile" series.*

# Speaking of Words

by Wen Smith

## Vive la Différence

"We'll never be happy together," the young woman said. "You're just different than me."

It was a line of dialogue in one of those television dramas. I lost the thread of the plot then because I started wondering whether husbands are different *than* wives or different *from* wives.

"It makes no difference," my wife said. Her mind was on the plot, and she obviously didn't want to be distracted by a discussion of usage.

"It's an interesting point," I said. "Nobody would ever say he 'differs *than* her.' It would have to be 'differs *from* her.'"

My wife didn't answer. She was absorbed in the lives of the couple who would never be happy together because they were different.

"Anyway," I said, "being different is no reason for unhappiness. Naturally men and women are different, and as a French politician once said, 'Vive la différence!'"

My wife still had her mind fixed on the story. She didn't say anything.

"I suppose he isn't really different," I said. "It's just their attitudes that are different."

"Right," my wife said. I guess she thought agreeing with me would shut me up. It sometimes does, unless I have something really interesting to say.

I said, "But are his attitudes different *than* hers, or different *from* hers?"

Again no response. My wife's idea of what's interesting must be different from mine. Or different *than* mine.

"In England," I said, "a lot of people say 'different *to*.' One thing is different *to* another."

She was clearly more interested in the story than in this fascinating point of usage.

For moments I sat quietly, thinking I'd get my wife's attention when a commercial came on. But the drama was on public television; no commercials. I tried again.

"It's an old controversy," I said. "The usage isn't much different today than centuries ago. Or should that be 'not much

different *from* what it *was* centuries ago.'"

When I said that, it was obvious that *from what it was* is a bit awkward and uses an extra word.

"I guess 'different *than*' saves words," I said. "We should try to save words when we can."

On the screen the young man slammed a door and walked out. Suddenly the drama came to intermission and a talking head was begging us to subscribe to public television.

"Were you saying something?" my wife asked.

"I was saying," I said, "that we should try to save words when we can."

She seemed to agree. "Is saving words any different than not talking?"

"Ah!" I said. "Different *than* not talking or different *from* not talking?"

"I was hoping it wouldn't be different at all," she said. "If you'd use fewer words, maybe we could find out how these people in the play work out their differences."

"How do we work out ours?" I said.

"We're different than they are," she said. But you aren't so different than me," she said. "or should I say 'not so different *from* me'?"

"Well," I said, "at least your way of watching TV is different than mine—or *from* mine."

"That's not important," she said. "We aren't different in any important ways."

"Yes, we are," I said.

She touched my hand. "You're right," she said. "Vive la différence!"

We turned off the set and never did find out how that young couple resolved their differences. Probably not much differently than we did. Or differently *from* we did. Anyway, grammatically speaking it don't make no great difference.

Wen Smith, a writer who lives in Ashland, is a volunteer newscaster for Jefferson Public Radio. His "Speaking of Words" is heard on the Jefferson Daily every Monday afternoon, and on The Classics & News Service's First Concert, Saturday mornings at 9:30.

## Specials at a Glance

**KSOR  
KSRS**

### CLASSICS & NEWS

Join us on *First Concert* and *Siskiyou Music Hall* for recent Rogue Valley Symphony performances. The performances will be heard as featured works on both programs: consult the individual "Featured Works" section of the *Classics & News* listings for days and times.

And we welcome the new year with the traditional Vienna Philharmonic New Year's celebration, live from the Golden Hall of Vienna's Musikverein, New Year's Day at 8:00 am. Riccardo Muti conducts this year's concert of music by the Strauss family.

The weekly Chicago Symphony Orchestra broadcasts move from Friday afternoons to Saturday afternoons at 2pm, beginning January 2.

**KSMF  
KSBA  
KSKF  
KAGI  
KNCA**

### Rhythm & News

BluesStage celebrates women in blues, with performances by KoKo Taylor and Ida MacBeth, Saturday, January 30 at 9:00 pm.

And legendary avant-garde jazz pianist Cecil Taylor visits Marian McPartland's Piano Jazz, Friday, January 15 at 3:00 pm.

America's Multi-ethnic Future, an address given by UC-Riverside history professor Dr. Carlos Cortes, can be heard Thursday, January 21 at 9:00 pm. Dr. Cortes's address was recorded by JPR last summer in Redding, California.

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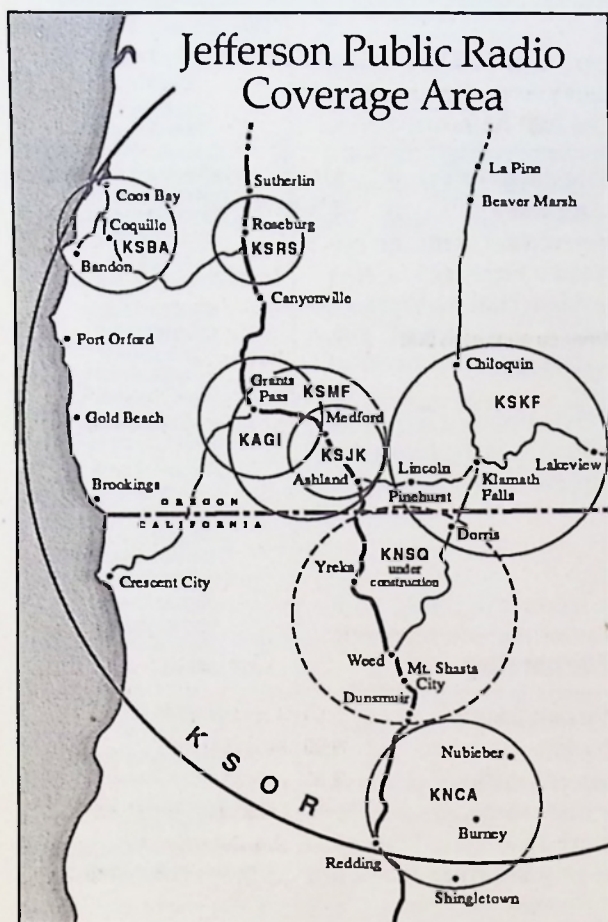
## Volunteer Profile

If you use the arts calendar section of this *Guide*, then you're reading Michelle Smirl's work. She is responsible for collecting, editing, and arranging the arts events section of every issue of the *Guide*. With the huge number of arts organizations whose efforts enrich our region, this is a big job.

Michelle also coordinates volunteers for Jefferson Public Radio's special events, such as last month's Winetasting and Harvest Celebration and the Shona sculpture exhibition held last year in Ashland.

Michelle has been an SOSC student since 1989, majoring in English. She was attracted to volunteering at JPR because of her interest in blues and jazz: "It's a good way to support the music and programs that I enjoy," she says.





## KSOR Dial Positions in Translator Communities

Bandon .....	91.7	Happy Camp .....	91.9
Big Bend, CA .....	91.3	Jacksonville .....	91.9
Brookings .....	91.1	Klamath Falls .....	90.5
Burney .....	90.9	Lakeview .....	89.5
Callahan .....	89.1	Langlois, Sixes .....	91.3
Camas Valley .....	88.7	LaPine, Beaver Marsh .....	89.1
Canyonville .....	91.9	Lincoln .....	88.7
Cave Junction .....	90.9	McCloud, Dunsmuir .....	88.3
Chiloquin .....	91.7	Merrill, Malin, Tulelake .....	91.9
Coquille .....	88.1	Port Orford .....	90.5
Coos Bay .....	89.1	Parts of Port Orford, Coquille .....	91.9
Crescent City .....	91.7	Redding .....	90.9
Dead Indian-Emigrant Lake .....	88.1	Roseburg .....	91.9
Ft. Jones, Etna .....	91.1	Sutherlin, Glide .....	89.3
Gasquet .....	89.1	Weed .....	89.5
Gold Beach .....	91.5	Yreka, Montague .....	91.5
Grants Pass .....	88.9		

## CLASSICS & D

**KSOR**

90.1 FM  
ASHLAND

Dial positions  
for translator  
communities  
listed below

**KSRS**

91.5 FM  
ROSEBURG

**Monday**

5:00	Morning Edition	4:00
7:00	First Concert	
12:00	News	4:30
12:10	Siskiyou Music Hall	

## Rhythm & Blues

**KSMF**

89.1 FM  
ASHLAND

**KSBA**  
88.5 FM  
COOS BAY

**KSKF**  
90.9 FM  
KLAMATH FALLS

**KAGI**  
AM 930  
GRANTS PASS

**KNCA**  
89.7 FM  
BURNLEY

**Monday**

5:00	Morning Edition	
9:00	Open Air	
3:00	Marian McPartland's Piano Jazz (Fridays)	
4:00	All Things Considered	
6:30	Jefferson Daily	
7:00	Echoes	
9:00	Le Show (Mondays)	9:30

## News & Info

**KSJK**

1230 AM  
TALENT

**Monday**

5:00	BBC Newshour	
6:00	Morning Edition	
10:00	Monitorradio Early Edition	
11:00	Talk of the Nation	
1:00	Talk of the Town (Mondays)	1:30
	Soundprint (Tuesdays)	2:00
	Crossroads (Wednesdays)	3:00
		3:30

# NEWS

Through Friday		Saturday	Sunday
All Things Considered The Jefferson Dilly	5:00 All Things Considered	6:00 Weekend Edition	6:00 Weekend Edition
	6:30 Marketplace	8:00 First Concert	8:00 Millennium of Music
	7:00 State Farm Music Hall	10:30 Metropolitan Opera	9:30 St. Paul Sunday Morning
		2:00 Chicago Symphony	11:00 Siskiyou Music Hall
		4:00 All Things Considered	2:00 St. Paul Chamber Orchestra
		5:00 America and the World	4:00 All Things Considered
		5:30 Pipedreams	5:00 State Farm Music Hall
		7:00 State Farm Music Hall	

# News

Through Friday		Saturday	Sunday
Selected Shorts (Wednesdays) Toy (Wednesdays) Key Way Arllight Theater (Thursdays) People Gumbo Dillo How (Fridays) Vaa Radio Project (Wednesdays)	Ken Nordine's Word Jazz (Thursdays)	6:00 Weekend Edition	6:00 Weekend Edition
	10:00 Jazz (Mondays)	10:00 Car Talk	9:00 Jazz Sunday
	Jazz (Tuesdays)	11:00 Living on Earth	2:00 Jazzset
	Jazz (Wednesdays)	11:30 Jazz Revisited	3:00 Confessin' The Blues
	Jazzset (Thursdays)	12:00 Riverwalk	4:00 New Dimensions
	Vintage Jazz (Fridays)	1:00 AfroPop Worldwide	5:00 All Things Considered
		2:00 World Beat	6:00 The Folk Show
		5:00 All Things Considered	8:00 Thistle & Shamrock
		6:00 Rhythm Revue	9:00 Music from the Hearts of Space
		8:00 The Grateful Dead Hour	10:00 Possible Musics
		9:00 BluesStage	
		10:00 The Blues Show	

# Information

Through Friday		Saturday	Sunday
Key Way Arllight Theatre (Thursdays) Second Thoughts (Fridays) Cliffca News Jefferson Change (Mondays) Monitoradio Marketplace It Happens	4:30 The Jefferson Dally	6:00 Weekend Edition	6:00 Weekend Edition
	5:00 All Things Considered	10:00 Horizons	10:00 Sound Money
	6:30 Marketplace	10:30 Talk of the Town	11:00 Sunday Morning
	7:00 MacNell-Lehrer Newshour	11:00 Zorba Paster on Your Health	2:00 El Sol Latino
	8:00 BBC Newshour	12:00 Parents Journal	8:00 All Things Considered
	9:00 Pacifica News	1:00 C-Span Weekly Radio Journal	9:00 BBC News
	9:30 All Things Considered	2:00 To The Best of Our Knowledge	
	11:00 Sign-off	4:00 Car Talk	
		5:00 All Things Considered	
		6:00 Modern Times	
		8:00 All Things Considered	
		9:00 BBC News	

## Monday through Friday

### 5:00 a Morning Edition

The latest news from National Public Radio with host Bob Edwards. Includes:

6:50 a Regional News

6:55 a Russell Sadler's Oregon Outlook

### 7:00 a First Concert

Your hosts are Pat Daly, Scott Kuiper, and Peter Van De Graaff. Includes NPR news at 7:01, and 8:01, also:

7:37 a Star Date

8:30 a Marketplace Report

9:30 a As It Was

9:57 a Calendar of the Arts

Featured Works (air at 9:00 am)

Jan 1 F BACH: Brandenburg Concerto No. 6

Jan 4 M KODALY: *Peacock Variations*

Jan 5 T MOZART: Bassoon Concerto

\*Jan 6 W SCRIABIN: Piano Sonata No. 3

Jan 7 Th BIZET: Symphony in C

Jan 8 F GERSHWIN: Piano Concerto in F (Rogue Valley Symphony)

Jan 11 M BEETHOVEN: Symphony No. 2

Jan 12 T POULENC: Piano Concerto

Jan 13 W RESPIGHI: Three Botticelli Pictures

Jan 14 Th MOZART: Symphony No. 39

Jan 15 F BEETHOVEN: String Quartet, Op. 59, No. 3

Jan 18 M RAVEL: Piano Trio

Jan 19 T MENDELSSOHN: Symphony No. 3 ("Scottish")

Jan 20 W BEETHOVEN: Piano Concerto No. 3

Jan 21 Th STRAVINSKY: *Dances Concertantes*

Jan 22 F COPLAND: *Lincoln Portrait* (Rogue Valley Symphony)

Jan 25 M RODRIGO: *Concierto de Aranjuez*

Jan 26 T KOZELUCH: Clarinet Concerto

\*Jan 27 W MOZART: Piano Concerto No. 20

Jan 28 Th BRITTEN: Variations on a Theme by Frank Bridge

Jan 29 F HAYDN: String Quartet in G Minor, Op. 20, No. 3

12:00 n News, Weather, and Calendar of the Arts

12:10 p Siskiyou Music Hall

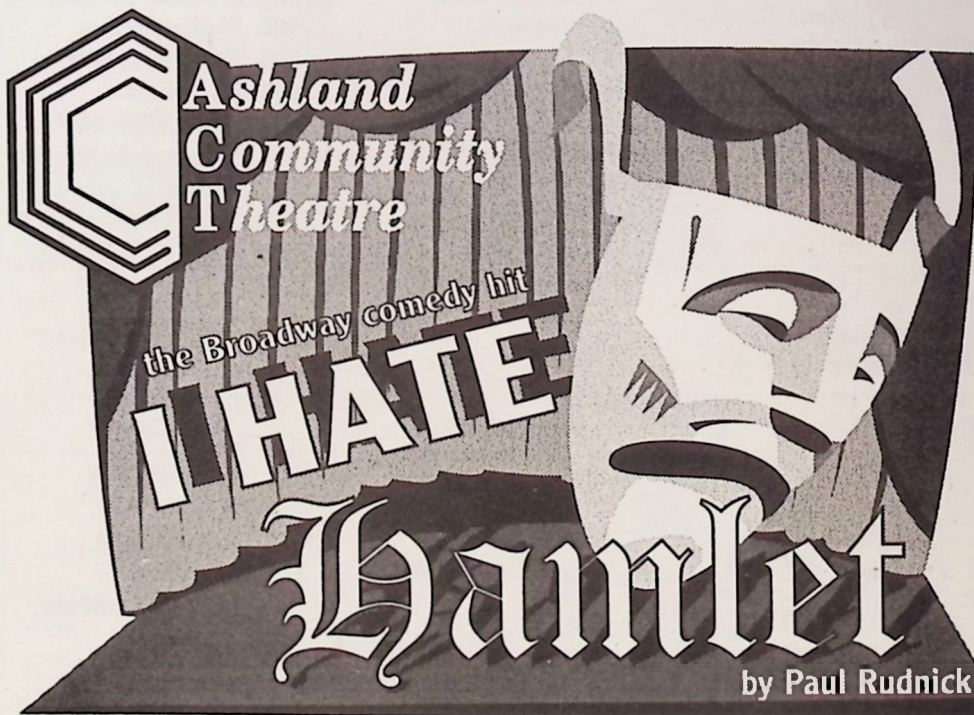
Russ Levin is your host. Includes:

1:00 p As It Was

3:30 p Star Date

Featured Works (Begins at 2 p)

Jan 1 F OFFENBACH: *Gaite Parisienne*



Playing January 8-30 on A.C.T.'s Arena Stage

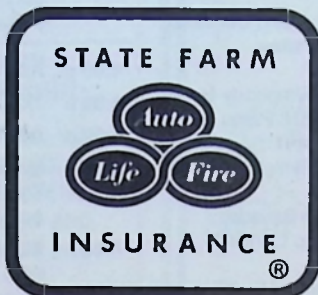
Old Ashland Armory, 208 Oak Street Fridays & Saturdays at 8:00

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## Participating Agent Profile

Rory Wold  
612 Crater Lake Avenue  
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Rory has been a resident of the Rogue Valley for 16 years, graduating from North Medford High and Southern Oregon State College. He and his wife, Darla, have an 18-month-old daughter, Jessica, and are expecting their second child in May.

Besides being busy as a dad, Rory is active in the Seventh Day Adventist Church in Medford, serving as a Pastoral Assistant.

On his role as a State Farm agent, Rory says, "I see my role mainly as that of an educator. It is my responsibility to educate each policyholder I work with about their potential exposure to loss in various circumstances and help them make an informed decision about which coverages they should select to best protect themselves and their families."



# CLASSICS & NEWS

KSOR 90.1 FM KSRS 91.5 FM

(For dial positions in translator communities see page 20)

- Jan 4 M MENDELSSOHN: Octet  
 Jan 5 T SAINT-SAENS: Piano Concerto No. 2  
 Jan 6 W HAYDN: Symphony No. 78  
 Jan 7 Th FASCH: Overture in B-flat  
 Jan 8 F MUSSORGSKY: *Pictures at an Exhibition*  
 Jan 11 M WIENIAWSKI: Violin Concerto No. 2 (Rogue Valley Symphony)  
 Jan 12 T GLAZUNOV: Symphony No. 4  
 Jan 13 W MENDELSSOHN: Piano Concerto No. 1  
 Jan 14 Th SCHUMANN: Symphony No. 2  
 Jan 15 F BRAHMS: Four Ballades  
 Jan 18 M MOZART: Piano Concerto No. 17  
 Jan 19 T RAFF: Symphony No. 10  
 Jan 20 W DEBUSSY: String Quartet  
 Jan 21 Th ELGAR: *Enigma* Variations  
 Jan 22 F VILLA-LOBOS: Guitar Concerto  
 Jan 25 M BACH: Cello Sonata No. 3  
 Jan 26 T RACHMANINOV: *The Bells*  
 \*Jan 27 W MOZART: Mass in C Minor  
 Jan 28 Th LALO: Cello Concerto (Rogue Valley Symphony)  
 Jan 29 F BEETHOVEN: Symphony No. 1

## FRIDAY, JANUARY 1

- 8:00 a **New Year's Day from Vienna**  
 Our annual live broadcast of the Vienna Philharmonic's traditional New Year's celebration. This year Riccardo Muti will conduct a program of waltzes, marches and polkas by the Strauss family. Happy 1993!  
 4:00 p **All Things Considered**  
 4:30 p **The Jefferson Daily**  
 5:00 p **All Things Considered**  
 6:30 p **Marketplace**  
 The latest business news, hosted by Jlm Angle.  
 7:00 p **State Farm Music Hall**  
 With hosts Peter Van De Graaff and Scott Kuiper.  
 2:00 p **Sign Off**

## Saturday

- 6:00 a **Weekend Edition**  
 7:37 a **Star Date**  
 8:00 a **First Concert**  
 Includes:  
 8:30 a **Nature Notes with Frank Lang**  
 9:00 a **Calendar of the Arts**  
 9:30 a **As It Was**

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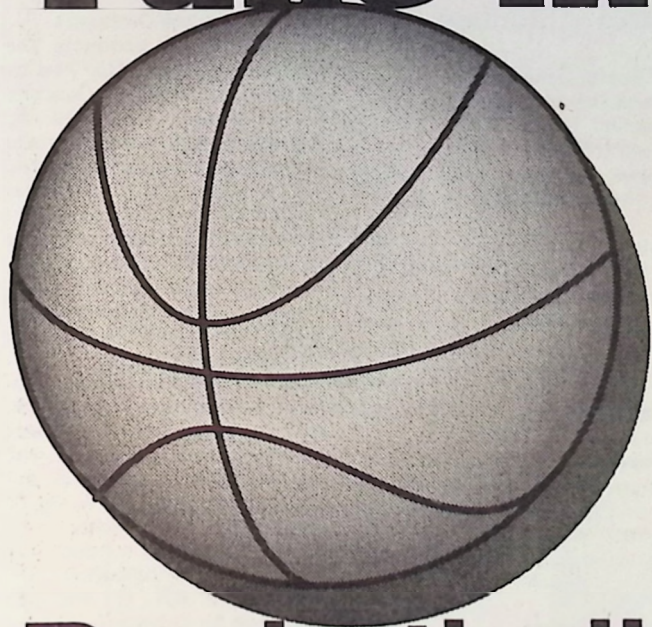
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## Basketball Southern Oregon State College

### JANUARY

2 Eastern Oregon (H)	7:45
8 George Fox	7:30
9 Lewis & Clark	7:30
15 Western Baptist	7:30
16 Western Oregon	7:30
22 Albertson College (H)	7:45
23 NW Nazarene (H)	4:00
27 Oregon Tech	7:30
29 Western Oregon (H)	7:45
30 Western Baptist (H)	4:00

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*A scene from the Metropolitan Opera's production of Puccini's La Bohème—broadcast on January 2 at 10:30am on the Classics & News Service.*

**10:00 a Speaking of Words**

**10:30 a The Metropolitan Opera**

**Jan 2** *La Bohème*, by Puccini John Fiore conducts, and the cast includes Leona Mitchell, Diana Soviero, Richard Leech, Christopher Robertson, Mark Oswald, Julien Robbins, and Renato Capecchi.

**Jan 9** *Tosca*, by Puccini Christan Badea conducts, and the cast includes Anna Tomowa-Sintow, Lando Bartolini, James Morris, and Renato Capecchi.

**Jan 16** *Semiramide*, by Rossini Ion Martin conducts, and the cast includes Lella Cuberli, Marilyn Horne, and Stanford Olsen.

**Jan 23** 9:00 am *Die Meistersinger von Nurnberg*, by Wagner James Levine conducts, and the cast includes Karita Mattila, Francisco Araiza, Lars Magnusson, Bernd Weikl, Hermann Prey, and Jan-Hendrik Rootering.

**Jan 30** 9:30 am *Un Ballo In Maschera*, by Verdi John Fiore conducts, and the cast includes Sharon Sweet, Harolyn Blackwell, Ludmila Schmentchuk, and Taro Ichihara.

**2:00 p The Chicago Symphony Orchestra**

**Jan 2** Claudio Abbado conducts *The Nutcracker Suite*, Op. 71a by Tchaikovsky; the Cello Concerto in A Minor, Op. 129 by Schumann, with soloist Natalia Gutman; and the Symphony No. 1 in G Minor, Op. 13 ("Winter Daydreams" by Tchaikovsky).

**Jan 9** Pierre Boulez conducts two works by Stravinsky: *Fireworks*, Op. 4, and *Four Etudes for Orchestra*; *Three Occasions for Orchestra* by Elliott Carter; and the Concerto for Orchestra by Bartok.

**Jan 16** Gennady Rozhdestvensky conducts the *Serenade in D Minor*, K. 203 by Mozart; the Piano Concerto in G by Ravel, with soloist David Owen Norris; and the Symphony No. 4 in A, Op. 90 ("Italian") by Mendelssohn.

**Jan 23** Daniel Barenboim conducts two works by Lutoslawski: the Symphony No. 3 and the Concerto for Orchestra; and the Violin Concerto No. 1 by Bartok.

**Jan 30** Erich Leinsdorf conducts "From Bohemia's Meadows and Forests" from *Ma Vlast* by Smetana; the Piano Concerto by

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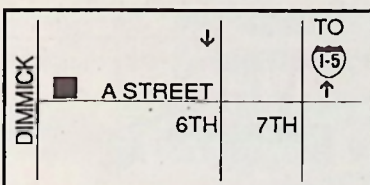


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# CLASSICS & NEWS

KSOR 90.1 FM KSRS 91.5 FM

(For dial positions in translator communities see page 20)

Lutoslawski, with soloist Ursula Oppens; and the Suite from *Swan Lake* by Tchaikovsky.

**5:00 p America and the World**

A weekly discussion of foreign affairs, hosted by distinguished journalist Richard C. Hottelet, and produced by NPR.

**5:30 p Pipedreams**

Michael Barone hosts this program devoted to "The King of Instruments," the organ.

**7:00 p State Farm Music Hall**

**2:00 a Sign Off**

## Sunday

**6:00 a Weekend Edition**

**7:37 a Star Date**

**8:00 a Millenium of Music**

This weekly program, hosted by Robert Aubry Davis, focuses on the sources and mainstreams of European music for the one thousand years before Bach.

**9:30 a St. Paul Sunday Morning**

**Jan 3** The Tallis Scholars perform vocal works by Palestrina, Padilla, Gesualdo, Allegri and others.

**Jan 10** The Beaux Arts Trio performs Mozart's Piano Trio in B-flat, K. 502; and the Piano Trio in E-flat, Op. 100 by Schubert.

**Jan 17** Guitarist Leo Kottke performs his own compositions.

**Jan 24** The Ying Quartet performs string quartets by Haydn, Prokofiev, Schumann and Christopher Rouse.

**Jan 31** Pianist Charles Rosen plays music by Mozart, Beethoven and Chopin.

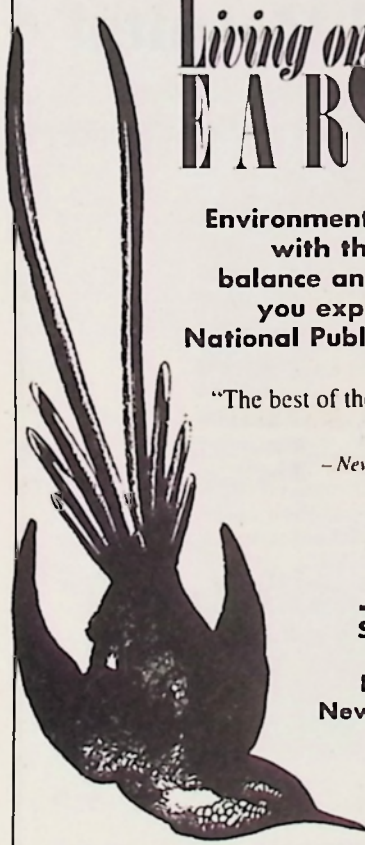
**11:00 a Siskiyou Music Hall**

Your host is Thomas Price. Includes:  
**1:00 p As It Was**

**2:00 p The Saint Paul Chamber Orchestra**

**Jan 3** Hugh Wolff conducts the *Coriolan* Overture, Op. 62 by Beethoven; the Cello Concerto No. 1, Op. 107 by Shostakovich, with soloist Carter Brey; *The Wound Dresser* (after Walt Whitman) by John Adams; and the Symphony No. 96 in D ("Miracle") by Haydn.

**Jan 10** Anthony Newman is conductor, and plays both organ and harpsichord in the Orchestra Suites No. 1 in C, BWV 1066, and No. 4 in D, BWV 1069 by Bach; the Organ Concerti in G Minor and in F by Handel; the Canon and Gigue by Pachelbel; and the Concerto Grosso in G Minor, Op. 6, No. 8 ("Christmas") by Corelli.



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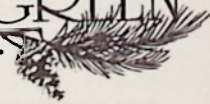
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# Rhythm & News

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## Monday through Friday

- 5:00 a Morning Edition**  
The latest news from National Public Radio, hosted by Bob Edwards. Includes:  
**6:50 a Regional News**  
**6:55 a Russell Sadler's Oregon Outlook**
- 9:00 a Open Air**  
A blend of jazz, world music, contemporary pop, new age, and blues. Keith Henty is your host from 9-noon and Colleen Pyke is your host from noon-4pm. Open Air includes NPR newscasts hourly from 10 to 3, and:  
**9:30 a Ask Dr. Science**  
**10:30 a As It Was**  
**1:00 p Calendar of the Arts**

### FRIDAYS ONLY

- 3:00 p Marian McPartland's Piano Jazz**  
**Jan 1** Pianist Alice Coltrane was busy in many jazz groups before she met and married the great saxophonist John Coltrane. After his death in 1967 she went on to lead her own groups. Here she plays an original composition "One for the Father," and joins Marian in John Coltrane's "Giant Steps."  
**Jan 8** Marty Napoleon has played with

nearly every major bandleader in jazz. He solos on "Dance Only With Me," and plays a duet with Marian on "Crazy Rhythm."

- Jan 15** Cecil Taylor's truly original avant-garde style has influenced an entire generation of players. On this program he and Marian embark on a series of free improvisations.  
**Jan 22** Cuban trumpeter and pianist Arturo Sandoval was a founding member of the band Irakere; and joins Marian in a trumpet/piano version of "I Remember Clifford."  
**Jan 29** Dardanelle Hadley, better known as simply Dardanelle, plays duets with Marian of "You Do Something To Me," and "It's Delovely."

- 4:00 p All Things Considered**  
**6:30 p The Jefferson Daily** (not heard on KAGI)  
**7:00 p Echoes**  
John Diliberto brings you a new music program, which combines sounds as diverse as African Kora and Andean New Age with Philip Glass and Pat Metheny. *Echoes* paints a vivid soundscape using a variable mix of musical textures.



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Rhythm & News Service**  
**Saturdays at 4pm on the  
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FROM NATIONAL PUBLIC RADIO

## MONDAYS

- 9:02 p **Le Show**  
Harry Shearer's weekly satirical jab. No one is safe.

## TUESDAYS

- 9:02 p **Selected Shorts**  
This series presents some of this country's finest actors interpreting short stories by the best contemporary writers.

## WEDNESDAYS

- 9:00 p **Ruby**  
The Galactic Gumshoe returns to Jefferson Public Radio in a series including the original Ruby, Ruby II and Ruby III! A half-hour visit to audio hyperspace.
- 9:30 p **The Iowa Radio Project**  
Dan Coffey (alias Dr. Science) returns with another series of gripping, riveting, compelling, spellbinding, silly radio programs.

## THURSDAY, JANUARY 21:

- 9:00 p **America's Multi-Ethnic Future**  
This special broadcast features Dr. Carlos E. Cortes, a professor of history at University of California, Riverside, who examines the impact of America's multi-ethnic future on education and our society. "As America moves toward the 21st Century, we must learn to use both Pluribus and Unum more effectively in the building of a better nation." Dr. Cortes's address was recorded last summer in Redding.

## THURSDAYS

- 9:00 p **The Milky Way Starlight Theatre**  
Richard Moeschl, Traci Ann Batchelder, Brian Perkins, and a cast of thousands take you through the human side of astronomy.
- 9:30 p **Ken Nordine's Word Jazz**  
The most famous voice in radio with a weekly word jam.
- 10:02 p **Jazzset**  
Saxophonist Branford Marsalis hosts this weekly hour devoted to live jazz performances.

## FRIDAYS

- 9:02 p **Creole Gumbo Radio Show**  
A tour of the rich musical heritage and culture of Louisiana, with jazz, R&B and zydeco music, as well as interviews with key figures in the Louisiana music scene.
- 10:00 p **Ask Dr. Science**
- 10:02 p **Jazz**  
The best in jazz, from Louis Armstrong to the Art Ensemble of Chicago. Vintage Jazz is featured on Fridays.
- 2:00 a **Sign Off**

## Saturday

- 6:00 a **Weekend Edition**
- 10:00 A **CAR TALK**  
Tom and Ray Magliozzi, alias "Click and Clack," tell you how to get along with your

car. They're full of advice... but that's not all they're full of.

- 11:00 a **Living on Earth**  
NPR's weekly news magazine devoted to the environment. Steve Curwood hosts.
- 11:30 a **Jazz Revisited**
- 12:00 p **Riverwalk: Live from the Landing**  
The Jim Cullum Jazz Band returns with another six-month season of live performances devoted to the greats of classic jazz.
- 1:00 p **AfroPop Worldwide**  
Georges Collinet takes you around the world for some of the hottest pop sounds from Africa, the Caribbean, Central and South America.
- 2:00 p **World Beat**  
Host Thom Little with reggae, Afro-pop, soca, you name it.
- 5:00 p **All Things Considered**
- 6:00 p **Rhythm Revue, with Felix Hernandez**  
The producer of *BluesStage*, Felix Hernandez, is also a connoisseur of roots rock, soul and R&B. Each week he presents two hours of this great American music.
- 8:00 p **The Grateful Dead Hour**  
David Gans hosts this weekly program of concert tapes, recordings, and interviews of the legendary band.
- 9:00 p **BluesStage**  
Ruth Brown takes you to the hottest blues clubs in the country for live blues performances.
- Jan 2 Up-and-coming blues star Chris Cain.
- Jan 9 This week, the inimitable B.B. King; and a trip to Chicago with Wille Kent and the Gents, featuring vocalist Karen Carroll.
- Jan 16 To be announced.
- Jan 23 New Orleans' number one brass band, the Dirty Dozen Brass Band, and a tribute to New Orleans R&B pioneer Fats Domino.
- Jan 30 An encore salute to the women in blues, featuring KoKo Taylor, Zora Young, and Ida MacBeth.
- 10:00 p **The Blues Show**  
Your hosts are Peter Gaulke, Jason Brummitt, and Lars Svendsgaard.
- 2:00 a **Sign Off**

## Sunday

- 6:00 a **Weekend Edition**
- 9:00 a **Jazz Sunday**  
Great jazz for your Sunday morning, hosted by Michael Clark.
- 2:00 p **Jazzset, with Branford Marsalis.**
- 3:00 p **Confessin' the Blues**  
Peter Gaulke's weekly look at the rich history—and present—of the blues.
- Jan 3 **The Soul Side**
- Jan 10 **The Life and Times of Big Bill Broonzy**
- Jan 17 **The Legend of John Henry**
- Jan 24 **Lonnie Johnson and Friends**
- Jan 31 **Little Walter's Ways**
- 4:00 p **New Dimensions**
- Jan 2 **Buffalo Woman's Spirit, with**

**Brooke Medicine Eagle**  
Throughout this very personal story of her own teachers, lessons, disappointments and realizations, Brooke Medicine Eagle shares the wisdom of Native American spiritual awareness.

**Jan 9 Alchemy and Archetypes, with Carol Pearson** Carol Pearson says that archetypes are necessary to our lives; and though one or two may dominate our lives, we can call forth others as needed.

**Jan 16 Awakening to Wisdom, with Lama Khenpo Konchog Gyaltzen** This Tibetan Buddhist discusses his own path to peace and happiness.

**Jan 23 Restoring Gala, with Ellsabet Sahtouris** This evolutionary biologist, author and futurist says we have much to learn from indigenous peoples who know how to live in harmony with nature.

**Jan 30 The Healing Language of Touch, with Clyde Ford** Ford says we carry the story of our lives in our bodies, and he brings psychological and spiritual theories of healing together with the principle of therapeutic touch.

**5:00 p All Things Considered**

**6:00 p The Folk Show**  
Keri Green is your host.

**8:00 p The Thistle and Shamrock**  
Fiona Ritchie's weekly journey into the rich musical and cultural tradition of Scotland, Ireland, Britain and Brittany.

**9:00 p Music from the Hearts of Space**

**10:00 p Possible Musics**

**2:00 a Sign Off**

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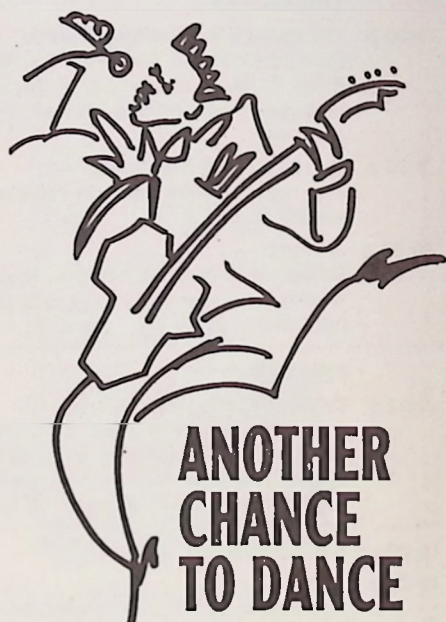
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# News & Information

KSJK 1230 AM

KSJK programming is subject to pre-emption by coverage of conferences, congressional hearings, sports, and special news broadcasts.

## Monday through Friday

- 5:00 a BBC Newshour**  
The British Broadcasting Corporation's morning roundup of news from around the world and from Great Britain.
- 6:00 a Morning Edition**  
The latest news from National Public Radio, hosted by Bob Edwards.
- 10:00 a Monitoradio Early Edition**  
Pat Bodnar hosts this weekday news-magazine produced by *The Christian Science Monitor*.
- 11:00 a The Talk of the Nation**  
NPR's new daily two-hour call-in program. Intelligent talk focusing on compelling issues: society, politics, economics, education, health, technology, with special emphasis on issues that will decide the 1992 elections.
- 1:00 p MONDAY: The Talk of the Town**  
Discussions and interviews devoted to issues affecting Southern Oregon and Northern California, produced and hosted by Claire Collins.
- TUESDAY: Soundprint**  
American Public radio's weekly documentary series. Repeat of Saturday's program.
- WEDNESDAY: Crossroads**  
NPR's weekly magazine devoted to issues facing women and minorities.
- THURSDAY: The Milky Way Starlight Theatre**
- FRIDAY: Second Thoughts**  
A weekly interview program, hosted by David Horowitz, looking at contemporary issues from a conservative perspective.
- 1:30 p Pacifica News**  
From Washington, D.C., world and national news, produced by the Pacifica Program Service.
- 2:00 p Monitoradio**
- 2:00 p MONDAY ONLY: The Jefferson Exchange**  
Ken Marlin, Mary-Margaret Van Diest and Wen Smith host this call-in program dealing with important public issues ranging from health care to the timber industry to gun control. Phone in your questions and comments at 552-6779.
- 3:00 p Marketplace**  
Jim Angle hosts this daily business magazine from American Public Radio.
- 3:30 p As It Happens**  
The Canadian Broadcasting Corporation's daily news magazine, with news from both sides of the border, as well as from around the world.
- 4:30 p The Jefferson Daily**  
JPR's weekday news magazine, including news from around the region.
- 5:00 p All Things Considered**  
Robert Siegel, Linda Wertheimer and Noah Adams host NPR's news magazine.

- 6:30 p Marketplace**  
A repeat of the 3:00 p broadcast.
- 7:00 p MacNeil-Lehrer Newshour**  
A simulcast of the audio of PBS's television news program.
- 8:00 p BBC Newshour**
- 9:00 p Pacifica News**
- 9:30 p All Things Considered**  
A repeat of the 5:00 p broadcast.

## Saturdays

- 6:00 a Weekend Edition**  
NPR's Saturday morning news magazine.
- 10:00 a Horizons**
- 10:30 a Talk of the Town**
- 11:00 a Zorba Paster On Your Health**  
Family practitioner Dr. Zorba Paster's live nationwide house call.
- 12:00 n The Parents Journal**  
Bobbie Connor talks with experts on parenting, health, and psychology: sound advice for parents in these confusing times.
- 1:00 p C-Span Weekly Journal**  
A weekly audio digest of hearings, press conferences, congressional sessions, and other events in Washington, D.C., from the cable channel, C-Span.
- 2:00 p To the Best of Our Knowledge**
- 4:00 p Car Talk**  
Tom and Ray Magliozzi (alias Click and Clack) with their weekly program of automotive advice (a little) and humor (a lot).
- 5:00 p All Things Considered**
- 6:00 p Modern Times with Larry Josephson**  
From New York, a weekly call-in talk show focusing on the perplexing times in which we live.
- 8:00 p All Things Considered**  
A repeat of the 5:00 p broadcast.
- 9:00 p BBC News**

## Sundays

- 6:00 a Weekend Edition**  
Liane Hansen hosts NPR's Sunday morning news magazine, with weekly visits from the Puzzle Guy.
- 10:00 a Sound Money**
- 11:00 a CBC Sunday Morning**  
The Canadian Broadcasting Corporation's weekend news magazine, with both news and documentaries.
- 2:00 p El Sol Latino**  
Music, news and interviews for the Hispanic community in the Rogue Valley—*en español*.
- 8:00 p All Things Considered**
- 9:00 p BBC News**

## Christmas Eve: My Mother Dressing

My mother was not impressed with her beauty;  
once a year she put it on like a costume,  
plaited her black hair, slick as cornsilk, down past her hips,  
in one rope-thick braid, turned it, carefully, hand over hand,  
and fixed it at the nape of her neck, stiff and elegant as a crown,  
with tortoise pins, like huge insects,  
some belonging to her dead mother,  
some to my living grandmother.  
Sitting on the stool at the mirror,  
she applied a peachy foundation that seemed to hold her down, to  
trap her,  
as if we never would have noticed what flew among us unless it  
was weighted and bound in its mask.  
Vaseline shined her eyebrows,  
mascara blackened her lashes until they swept down like feathers;  
her eyes deepened until they shone from far away.

Now I remember her hands, her poor hands, which, even then  
were old from scrubbing.  
whiter on the inside than they should have been,  
and hard, the first joints of her fingers, little fattened pads,  
the nails filed to sharp points like old-fashioned ink pens,  
painted a jolly color.  
Her hands stood next to her face and wanted to be put away,  
prayed  
for the scrub bucket and brush to make them useful.  
And, as I write, I forget the years I watched her  
pull hairs like a witch from her chin, magnify  
every blotch—as if acid were thrown from the inside.

But once a year my mother  
rose in her white silk slip,  
not the slave of the house, the woman,  
took the ironed dress from the hanger—  
allowing me to stand on the bed, so that  
my face looked directly into her face,  
and hold the garment away from her  
as she pulled it down.

Toi Derricotte, who lives in Potomac, Maryland, will read from her works in Ashland at Southern Oregon State College on January 29, as part of the International Writers Series. Her first book, *"The Empress of the Death House,"* was followed by *Natural Birth* (Crossing Press, 1983), and *Captivity* (University of Pittsburgh Press, 1989). She has recently been working on *The Black Notebooks*, a book she "began writing in 1974 when her family became one of the first Black families to move into Upper Montclair, New Jersey" (*Callaloo* 14.3, Summer 1991). The above poems appear in *Captivity*, and are reprinted by permission.

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We encourage local authors to submit original prose and poetry for publication in the *Guide*. We ask that you submit no more than four poems at one time, with no poem longer than 100 lines, and prose of up to 1,500 words. Prose can be fiction, anecdotal or personal experience.

Typewritten, double-spaced manuscripts, accompanied by a biographical note and a stamped, self-addressed envelope, should be sent to Vince & Patty Wixon, c/o Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520-5025. Please allow two to four weeks for reply.

## Arts Events

### Guide Arts Events Deadlines:

March Issue: January 15

April Issue: February 15

For more information about arts events,  
listen to the

Jefferson Public Radio  
Calendar of the Arts broadcast  
weekdays at 10 am and noon.

## ROGUE VALLEY

### Theater

◆**The Fellowship of the Ring, Book I** by J.R.R. Tolkien is presented by Actors' Theatre of Ashland, through January 3. Call regarding time and ticket information. Minshall Playhouse, 101 Talent Avenue, Talent. (503) 535-5250

◆**Black Elk Speaks** is presented by Actors' Theatre of Ashland beginning January 14 and running through March 12. Miracle on Main Theatre, Ashland. (503) 482-9659

◆**The Voyage of the Dawn Treader** by C.S. Lewis is presented by Actors' Theatre of Ashland, through January 31. Call regarding time and ticket information. The Minshall Playhouse, 101 Talent Avenue, Talent. (503) 482-9659

◆**Educating Rita** is presented by Studio X. The English romantic comedy by Willy Russell will be directed by Jim Funk. Sets will be designed by the Southern Oregon State College Advanced Stage Design Class, and costumes will be designed by Oriole Brood. Performances begin January 1 and run Fridays, Saturdays, and Sundays through February 3. Call for more information. Studio X, 208 Oak Street, Ashland. (503) 488-2011

◆**Invisible Friends** is presented by Southern Oregon State College Department of Theatre Arts and is one of the first American productions of Alan Ayckbourn's poignant, comic tale of what happens when fantasies become reality. Performances are January 14 through 24. Call regarding time and ticket information. The Center Square, Theater Arts Building, Southern Oregon State College, Ashland. (503) 552-6348

◆**I Ain't Yo Uncle: The New Jack Revisionist 'Uncle Tom's Cabin'** is presented by the San Francisco Mime Troupe and cosponsored with Southern Oregon State College Department of Theatre Art. Written by playwright Robert Alexander, the story is set in the 1850s and costumed in the period, based on Harriet Stowe's novel. The performance begins at 8pm on Saturday, January 30, in the Music Recital Hall, Southern Oregon State College, Ashland. (503) 552-6464

## Program Underwriters

Contact Paul Westhelle or Art Knoles (503) 552-6301  
In Coos County contact Tina Hutchinson (503) 756-1358

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## Music

◆**Spiro Malas**, Bass-Baritone, is presented by The Jackson County Community Concert Association. Mr. Malas appears regularly with opera companies here and abroad, as well as performing on Broadway. The performance begins at 8pm on Saturday, January 16, in the Auditorium at South Medford High School, 815 S. Oakdale Avenue, Medford. (503) 734-4116

## Exhibits

◆**Gwen Stone**, Paintings and Collages. A recent recipient of an award from Pollock-Krasner Foundation of New York, Ms. Stone's show continues through January. Open to the public from 4 to 10pm, daily, the work may be viewed at Primavera Restaurant and Gardens, First and Hargadine Streets, Ashland. (503) 488-1994

◆**Gumsan: The Influence of the Chinese in the Pacific NorthWest** is presented by The Southern Oregon Historical Society. The traveling exhibit was developed by the High Desert Museum in



## The Scholars of London

The ninth season of Chamber Music Concerts continues with another "first," an outstanding a capella quartet of English vocalists, the Scholars of London.

Continuing the celebration of the voyage of Columbus, the ensemble will present "500 Years of Music - Palestrina to Present," including folksongs, madrigals, chansons and native American writings set to music. Their concerts have received acclaim in Europe, North America, and the Far East.

This exciting performance will be held Friday, January 15 at 8pm in the Music Recital Hall of Southern Oregon State College. Tickets may be purchased through the Division of Continuing Education at 552-6333.

Bend, Oregon. Accompanying this display will be Contemporary Chinese Photographs by Wes Chapman and Chinese Children's Hats by Barbara Griffin with Photographs. Works may be viewed 9am to 5pm, Monday through Friday; 10am to 5 pm, Saturdays, January through February at Southern Oregon History Center, 106 North Central, Medford. (503) 773-6536

◆Preview the Art Reception is presented by Rogue Community Wiseman Gallery from 4-6pm on January 9, at Rogue Community College, 3345 Redwood Highway, Grants Pass. (503) 479-5541

◆Faculty Art Exhibit is presented by Rogue Community Wiseman Gallery. Included are photographs by Cynthia Charat, mixed media by Walt Padgett, works from several media by Walt Padgett, paintings by Pete Peterson, and mixed media by Tom Wilson. The display opens on January 10 and runs through January 31, at Rogue Community College, 3345 Redwood Highway, Grants Pass. (503) 479-5541



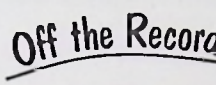
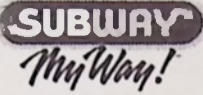

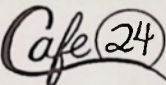
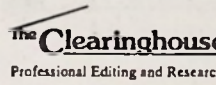




◆Toi Derricotte is sponsored by the International Writers Series. The visiting African American poet will read from her work at 7:30pm on Saturday, January 25, at Southern Oregon State College, Ashland. (503) 552-6635

## Other Events

◆Whalesong is presented by Ken McCann. An odyssey of sight, sound, and science. The program integrates the worlds of art and science with photography and research to capture the charismatic qualities of these magnificent creatures. The presentation begins at 8pm on Friday, January 22, in the Stephenson Union Arena, Southern Oregon State College, Ashland. (503) 552-6464

◆Marlene Alt: Artists Who Teach and Mentor is presented by the Rogue Valley Art Association. This Southern Oregon State College Professor will

<b>Douglas G. Smith, O.D.</b> <b>Dean R. Brown, O.D.</b> <b>Doctors of Optometry</b>	<b>KSOR - Star Date</b> Rogue Valley Medical Arts Center 691 Murphy Road, Suite 236 Medford, Oregon 773-1414
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present the first in an annual series of Gallery Talks. Call for more information. This lecture begins January 15 and runs through February 27, at Rogue Gallery, 40 South Bartlett Street, Medford. (503) 772-8118

## KLAMATH BASIN

### Theater

◆101 Dalmatians is presented by Ross Ragland Theater and cosponsored by Dairy Queen, McDonalds, Market Basket, Skateland, Lucas and Howard, KDKF 31 and the Associated Students of OIT. One of the most beloved stories for 40 years comes to life on stage with full costumes, multi-set productions and music produced by the Arvada Center Children's Theater. Audience interaction occurs as participants become the 101 lost dalmatians in their great escape. Performances begin at 2pm and again at 4pm on Sunday, January 10, at the Ross Ragland Theater, 218 North 7th Street, Klamath Falls. (503) 884-LIVE

### Music

◆Back Porch Blues is presented by Ross Ragland Theater and cosponsored by the Associated Students of OIT, KAGO 99.5, and KKRB 107. Considered one of the finest acoustic blues groups in the Northwest, it performs timeless songs at 7:30pm on Saturday, January 16, at the Ross Ragland Theater, 218 North 7th Street, Klamath Falls. (503) 884-LIVE

◆Loose Ties is presented by Ross Ragland Theater. This inventive quartet from Jackson Hole has been sharing their personal brand of bluegrass with national audiences since 1985. The performance begins at 7:30pm on Saturday, January 30, at the Ross Ragland Theater, 218 North 7th Street, Klamath Falls. (503) 884-LIVE

## UMPQUA VALLEY

### Music

◆12th Night Concert is presented by the Vintage Singers (Symphonic Choir) and the Fine and Performing Arts Department of Umpqua Community College. The performance begins at 8pm on Friday, January 8, and at 8pm on Saturday, January 9, at the First Presbyterian Church. Call for ticket information. Umpqua Community College, 1140 Umpqua College Road, Roseburg. (503) 440-4600

◆Utah Phillips - Nationally known folksinger and storyteller is presented by the Roseburg Folklore Society at 7:30pm on Wednesday, January 13, in the Umpqua Valley Arts Association Gallery, 1624 West Harvard, Roseburg. (503) 672-2532

### Exhibits

◆Egyptian and Coptic Art from the Sponenburgh Collection at Williamette University is presented by The Fine and Performing Arts Department of Umpqua Community College. The collection con-

tains over 200 objects from many cultures and are from the Old Kingdom of Egypt (B.C. 2563-2424) to the founding of the current republic in 1952. Call for more information. The exhibit begins January 4 and runs through February 5, at Umpqua Community College, 1140 Umpqua College Road, Roseburg. (503) 440-4600

## Other Events

◆**Robert Burns Night** is presented by the Roseburg Folklore Society. Scottish entertainment, piping, music, dancing, refreshments, two shows in the Umpqua Valley Arts Association Gallery. The event takes place on Saturday, January 30, Umpqua Valley Arts Association, 1624 West Harvard, Roseburg. (503) 672-2532

## COAST

### Theater

◆**To Life!** is presented by Playwrights American Conservatory Theatre on January 21, 22, and 23. This performance will tour to selected regional locations. Call for more information. Playwrights American Conservatory Theatre, 226 South Broadway, Coos Bay. (503) 267-2270

### Music

◆**Ensemble Viento** is presented by Friends of Music as part of the Redwood Theatre Concert Series. From Portland State University this woodwind quintet consists of Marilyn Shotola (flute), Karen Strand (oboe), Stan Stanford (clarinet), Gordon Solie (bassoon) and Lawrence Johnson (horn). Redwood Theater, 621 Chetco Avenue, Brookings. (503) 469-5775






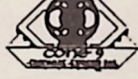

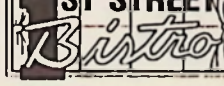
### Exhibits

◆**A Gathering of Angels** presented by Coos Art Museum. A community focused exhibition on the theme of Christmas, Hanukkah and the Winter Solstice featuring artists who use angels or messengers from the spirit world in their imagery. The exhibit continues through January 3, in the Main Gallery, Coos Art Museum, 235 Anderson Avenue, Coos Bay. (503) 267-3901

## NORTHERN CALIFORNIA

### Music

◆**Winter Dazzler: Classical and Contemporary** is presented by the Redding Symphony Orchestra. Featured are Beethoven: Symphony #8 and the Choral Fantasy with the Choral Society and Jon Holden, Pianist, and Dr. James Hearon: Violin concertina, with John Hess, Conductor. The performance begins at 8pm on Saturday, January 30, at The Redding Convention Center, Civic Auditorium, 700 Auditorium Drive, Redding. (916) 244-5818

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